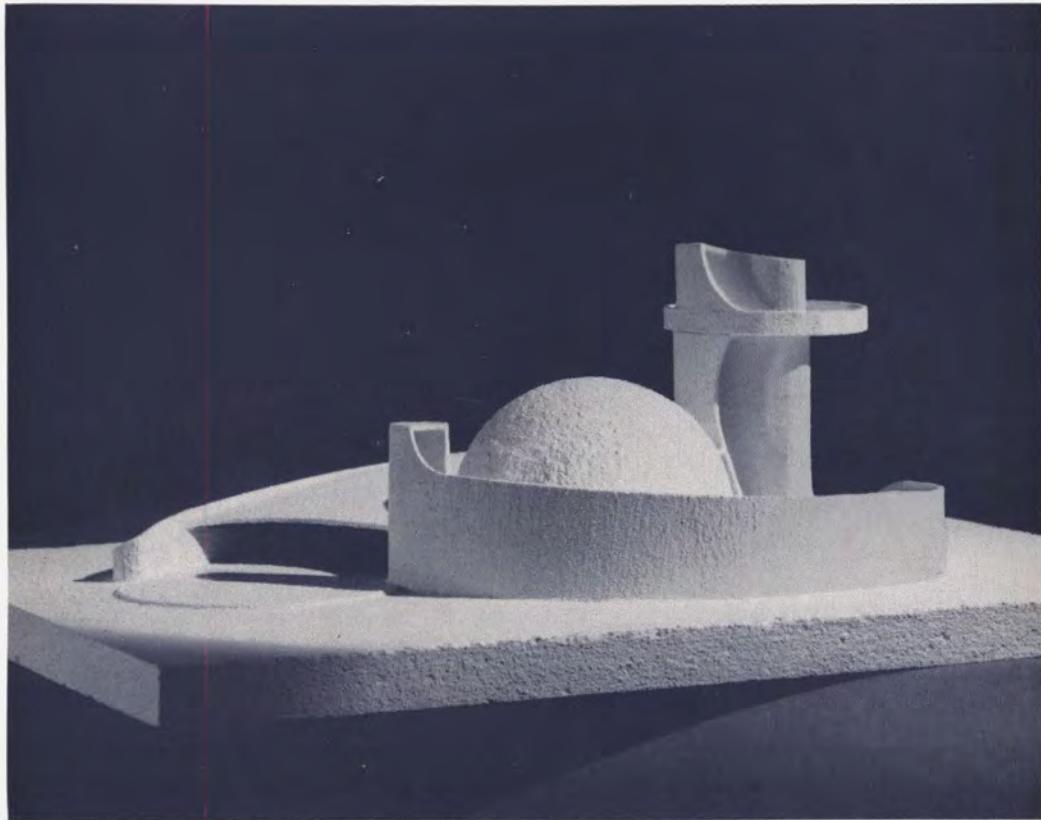


museum service

BULLETIN OF THE ROCHESTER MUSEUM OF ARTS AND SCIENCES

VOL. 39 NOS. 7-8

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MODEL OF STRASENBURGH PLANETARIUM

MUSEUM SERVICE

Bulletin of the Rochester Museum of Arts and Sciences

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Rochester Museum of Arts and Sciences, founded by Mayor Hiram Edgerton in 1912, started as the Municipal Museum in Edgerton Park. It was reorganized in 1925 under a Commission and renamed Rochester Museum of Arts and Sciences. The building on East Avenue, the gift of Edward and Matilda Bausch in 1940—Dedicated to a Better Understanding of the Laws of Nature and the Cultural Achievements of Mankind—is operated by the City of Rochester as a community center for research and education.

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Chartered by the University of the
State of New York

Rochester Museum Association is a sponsoring group of leading citizens who feel that a museum of science, nature and history has a distinct place in our community and is worthy of their moral and financial support. It is entitled to hold property and to receive and disburse funds.

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Photographs William G. Frank	

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Hall of Human Biology Will Enlarge Museum's Future

Museum administrators long ago realized that people want to know about themselves. Public interest in the human body is reflected in the increasing flood of pictures and articles stemming from discoveries in the medical sciences. Although adults, as well as children, are concerned with how their bodies function, it is not always easy to secure the correct answers to common questions. Physicians, especially, are aware of this lack in our present educational system. A museum, where permanent exhibits are equipped with some of the new audio-visual devices, may be utilized as a part of a popular community informational center to serve as a vital instrument for informing persons of all ages about their normal bodily mechanisms.

After much study by a Rochester Museum Association Committee and by the Museum staff, plans have been announced for the Dr. Frederick W. Zimmer Memorial Theater, combining a transparent-talking model of the human figure with supplementary exhibits. This new addition to the Rochester Museum of Arts and Sciences will be the first unit in a projected Hall of Human Biology. Mrs. E. Lewis Burnham, a former Rochesterian now living in Berwyn, Pennsylvania, has provided funds for the displays which will constitute a memorial to her father, Dr. Frederick W. Zimmer, who died in 1940. Dr. Zimmer was a distinguished Rochester surgeon who had done much for his home city including service as commissioner and president of the Board of Education, as well as being medical consultant to the Rochester schools for twenty-three years.

The exhibit area, part of which will be a miniature theater, is designed to have as its central feature a life-sized model of the human body. Taped commentary, synchronized with changing lights will provide explanations. Supporting exhibits will show how the body breaks down and absorbs food, how the brain functions by means of a six-foot model and a graphic representation of the circulatory system. It is hoped that other donors will come forward in the near future to present two additional exhibits, one on the Miracle of Birth and the other on Human Senses. It is estimated that \$100,000 will be needed to create a complete Hall of Human Biology.

The project was recommended last year by a study committee, headed by Dr. Frank A. Disney, Rochester pediatrician, to investigate the need for such a hall. The idea was warmly endorsed by thirty educational and health organizations and by Herman R. Goldberg, superintendent of Rochester schools.

Upon completion, within a year, the Dr. Frederick W. Zimmer Memorial Theater, through its potential teaching value, will greatly enhance the scope and importance of the Museum's future.

—W. STEPHEN THOMAS, *Director*

Plans for the Strasenburgh Planetarium

Detailed plans for the \$1.4 million Strasenburgh Planetarium were unveiled on June 28 by the Rochester Museum Association. For this computerized space and star center, there is heavy emphasis on function despite an aesthetically unique design.

The plans were submitted by the Planetarium Planning Committee headed by Dr. John A. Leermakers, vice-president and director of the research laboratories of Eastman Kodak Company.

The building, almost circular in shape and topped by a dome, will rise just east of the Rochester Museum of Arts and Sciences, on land made available by the City of Rochester. Construction will start early this fall. Stewart & Bennett, Inc. is the general contractor.

The interior of the planetarium, designed by the architectural firm, Waasdorp, Northrup & Kaelber, has a striking resemblance to a spiral nebula, with exhibit space, control rooms and offices curving around the Star Theater which is the central feature. The round theater, where motion of natural and man-made celestial bodies will be demonstrated in a variety of presentations, is surrounded by a hidden gallery designed to hide from view about 300 pieces of projection and sound equipment.

Ian C. McLennan, director of the Strasenburgh Planetarium, points out

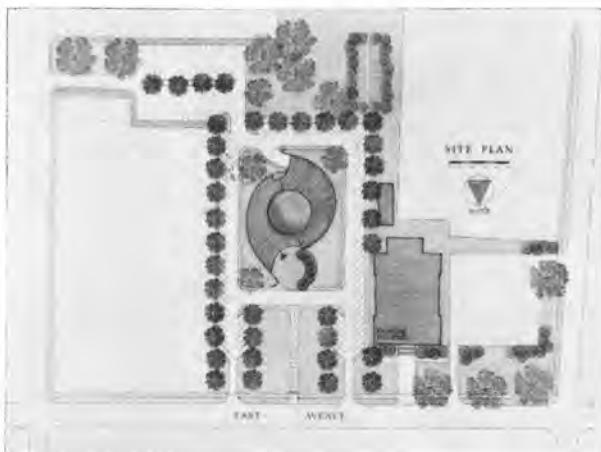
that an unusually high cost will be devoted to the technical equipment which will enhance the features of the programs.

The planetarium entrance is at right angles to the exterior wall. A gentle ramp, which begins outdoors, takes the visitor "up toward the stars," past astronomical and space flight exhibits in lighting graduated to adjust the eye to the simulated night in the theater.

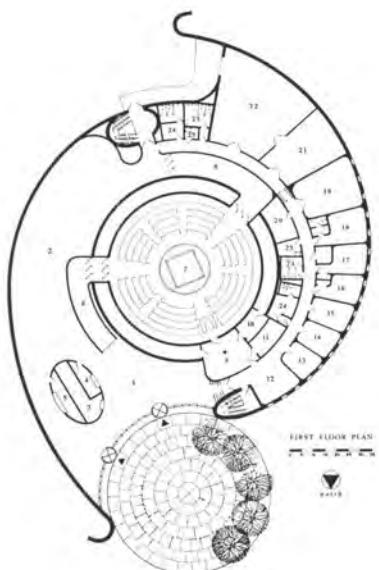
There will be five permanent exhibits designed to clarify the relationships of the earth to the solar system, the solar system to the galaxies, and the galaxies to the Universe. This will be augmented by timely rotating exhibits on space flight and astronomy. The displays are being planned by an education subcommittee headed by George T. Keene, a Fellow of Rochester Museum and one of the area's leading astronomers.

The domed Star Theater is 65 feet in diameter, with the entire curved ceiling serving as a projection screen. The specially-designed seats will tilt back and swivel for easy visibility and strainless viewing. Although large enough to accommodate up to 500, the theater at the beginning will have only 284 seats, to be augmented as demand warrants.

The mechanical heart of the layout, a \$250,000 Zeiss Planetarium Projector is now being built in West Germany to specifications drawn by a



This sketch shows the location of the planetarium in relation to the Museum with provisions for additional parking in rear of the planetarium.



Floor plan for Strasenburgh Planetarium shows building's resemblance to snail's shell, with the round Star Theater (7) as the core. Other main features include 1) lobby; 2) exhibition area; 5) bookstore; 9-11) control rooms; 14-18) offices; 19) library; 21) radio TV studio. The smaller circle below is a ramp entrance that leads to the structure. It is designed to exclude light from the theater.

team of Rochester experts including Dr. Robert E. Hopkins of the University of Rochester Institute of Optics. Located in the center of the theater, the projector will be mounted on a noiseless elevator which swiftly lowers it out of sight when not needed. Most of the supporting equipment in the projection gallery will be designed and made in Rochester, taking advantage of the city's unique scientific and manufacturing resources in this field.

A mechanical computer will make possible a large variety of presentations which can follow each other without time-consuming manual change-overs of equipment. It also makes possible far more complex showings than would be possible without it, calling into simultaneous play as many as 30 projectors. No planetarium now in operation is computerized.

The mammoth screen is one of the unique aspects of the Strasenburgh Planetarium. It will be the first planetarium screen anywhere to have no visible seams, gloss or inner glare. The specifications eliminating these traditional problems were drawn up in Rochester.

The realism of the presentations will be heightened by the absence of the formidable array of necessary equipment and controls from the theater floor. The apparatus hidden in the projection gallery will be activated from a control room outside the theater.

Mr. and Mrs. Edwin G. Strasenburgh donated all funds for the planetarium building and equipment. Mr. Strasenburgh is board chairman of Strasenburgh Laboratories, pharmaceutical manufacturers. The planetarium will be operated by the Rochester Museum Association with the proceeds of membership campaigns and admissions income.

Benefactor Remembered

The anniversary of the birth of our Museum benefactor, Edward Bausch, LL.D., has been celebrated since 1943. Members of the family, business associates, the Museum staff and representatives of the Museum Commission, Trustees and Women's Council of the Rochester Museum Association gather together to pay tribute to Mr. Bausch and review his foresighted vision toward progress and cultural development in Rochester.

This year marks the 112th anniversary of his birth. The annual ceremony will be held on Monday, September 26, at 10:30 a.m. A floral tribute will be placed before the bronze bust created by Guitou Knoop, sculptress, who also did the head of Dr. Howard Hansen. This was commissioned by the employees of Bausch & Lomb Incorporated and presented to the Museum in 1942.

Following the ceremony, a presentation of Certificates of Merit will be made to a selected number of Museum volunteers.

Children of each generation are made aware of the generosity of our benefactor when at the end of their lecture-tour they pause before the bronze head and are told something about Mr. Bausch and his gift of the Museum for all the people of our community.

Bausch Hall of Science and History was erected as the central unit of Rochester Museum of Arts and Sciences and will live as long as there is a need for education and the interpretation of our environment. Mr. Bausch gave his house and grounds for expansion and this is now a reality in the tremendous gift of Mr. and Mrs. Edwin G. Strasenburgh to the world of science in the Strasenburgh Planetarium. These are unforgettable gifts and a continuing source of community pride.





Fuchsia (appliquéd quilt)
Made by Mrs. Walker Lee.

Quilts

By Gladys Reid Holton,
Curator of History

Quilts, the subject of our next alcove exhibit in the Hall of Culture History, is a fascinating story and one close to the heart of the pioneer woman.

When we think of quilts, we probably think first of the age—when did they first appear? We think also of the materials from which they were made. We think of patterns, of techniques and of beautiful examples we have been privileged to own or to enjoy in exhibits. So we are going to try to bring all of these angles together in the Quilt exhibit which opens on September 29.

To trace the antiquity of bed covering from the time before weaving, when animal skins were used; to trace bed covering through warm climates and cold climates and temperate climates would be an interesting research problem; however, to think primarily

of those most familiar to our visitors, we will only differentiate between the quilted variety, the appliquéd variety and the type made up of bits of fabric cut into geometric shapes and formed into blocks and called the pieced quilt.

The quilted type, or what is known today as a puff, has a long lineage. Indeed, the idea of quilted undergarments worn by the Knights under their armor was introduced in Europe and the British Isles during the 11th and 12th centuries when the Crusaders returned from the Middle East. Samuel Pepys mentions in his diary that his wife was at home busily quilting a cover for his bed.

Today's quilt enthusiasts use quilting not only to hold the cotton batting, the top and the lining together, but to add beauty to the finished quilt. The test of the good quilter is the

Hawaiian (appliquéd quilt)
Made by Mrs. Florence Lourette.



clever way she turns the corners with her skillful, even stitches to join the design on the sides and the ends. However, during the late 18th century and early 19th century there was a type called the "plain quilt," made entirely of white material. There was no added ornamentation of chintz or other fabric. The quilting was important and there were no colors or designs to take away from the beauty of the quilting. This art declined because in 1804 the Jacquard loom was perfected and the so-called Marseilles spread was developed; again the machine replaced hand work.

The appliquéd quilt, or what is known as the patchwork variety because it is a series of patches felled on to a backing forming a block and always with very fine stitches, was usually the best quilt. The design for

this type of quilt was either a wreath, scroll, baskets of conventionalized flowers or one which told a story. The most beautiful appliquéd quilt I have ever seen was one telling the story of Ruth and Naomi. Very cleverly formed patches, carefully executed and in perfect scale, were formed into blocks and then all quilted to the lining. The exception to this technique is the Hawaiian quilt. This is made full-bed size, the design being cut out of a darker color the same size of the backing, which is usually a bed sheet. This design, which represents a legend or story, is formed by folding the large square in half, then quarters, then eights and then the design cut out. It is opened up, basted to the backing and carefully hemmed down, then quilted to the lining. This was introduced by the early missionaries from



Mariner's Compass
(pieced quilt)
Made by Mrs. A. Beaudry.

New England.

Applique is of great antiquity, examples having survived from ancient Egypt. In the following centuries it was used on wall hangings, armorial banners and church vestments. An old record gives the description of a quilt which was part of Marie Antoinette's wedding finery. It was made of satin, heavily appliqued with patterns of flowers, doves and cupids skillfully made by the ladies at the court of Marie Theresa of Austria.

But the quilt made of geometric shaped pieces of calico or gingham and called "pieced quilts," was a result of necessity and is the one made in America. Nowhere else did this type appear or has it been brought to such a high artistic level, and once again a new skill grew out of the necessity of having to meet a basic human need.

The lack of fabric made every small piece left over from a garment, even the less worn pieces from a dress or other pieces of clothing, a treasure to be used. They were carefully cut and pieced together to form large blocks. These in turn were joined to make a cover. Backed and padded, often a worn blanket or even rags were used for filling, the whole was quilted to hold the lining and top together. By sewing pieces of fabric together to a design, the utilitarian object gradually grew to some beautiful works of art and became an outlet for the artistic expression of women whose lives held little excitement. The designs of these geometric pieced quilts were various arrangements of squares, triangles and diamonds, and hundreds of patterns resulted in the way they were put together.

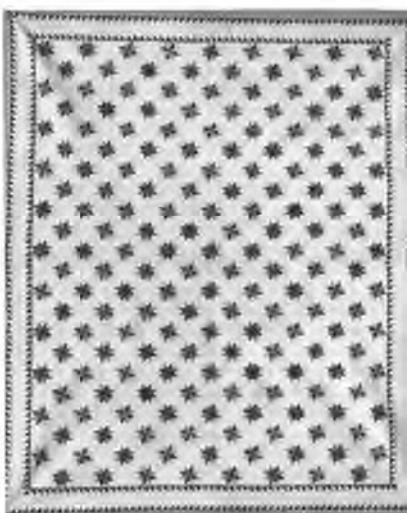
We will not write of the technique of making a quilt because there will be demonstrations at the opening of the exhibition by many skilled ladies who do this during all their spare time. There is also a very active group called the *Genesee Valley Quilt Club* with meetings held every month at

the Museum, where those interested in creating their own patterns may get help.

Social events as quilting bee, apple butter stirring were most welcome not alone for the amount of work turned out, or the baskets of food brought by those attending, but for the opportunity of hearing the news of the day, to talk of new recipes, new uses of herbs, the exchange of weaving and dyeing rules and the wonderful opportunity of seeing other people. Often there was the exchange of pieces of bright calico to make their next quilt gay and interesting. Sometimes quilts were made of all different patterns, each guest bringing a block with her to the party and presenting it to her hostess—this was called a "Friendship Quilt." It was the custom also to give a departing minister and his wife such a remembrance.

Quiltmakers are philosophers. There is time to think as you plan and sew and quilt. A choice example is one I have used many times in closing a lecture before a group who have met to hear about this interesting craft. It is to be found in the book, "Aunt Jane of Kentucky" by Eliza Calvert Hall:

"How much piecin' a quilt is like livin' a life . . . To make a quilt you start out with jest so much caliker; you don't go to the store and pick it out and buy it but the neighbors give you a piece here and there and you'll have a piece left over every time you've cut out a dress. You jest take whatever happens to come. That's predestination. But when it comes to cuttin' out the quilt, why, you're free to choose your own pattern. You give the same kind of pieces to two persons and one'll make a Nine Patch and one'll make a Wild-Goose-Chase and there'll be two quilts made of the same kind of pieces but jest as different as can be. That's the way with livin'. The Lord sends us the pieces, we cut 'em out and put 'em together pretty much to suit ourselves. There's a heap more in the cuttin' out and the sewin' than there is in the caliker."



Star of Le Moyne
(pieced quilt)
Made by Charlotte Onderdonk of
Seneca, N.Y. over 100 years ago.



Memorial Honors Designer of Garden

To commemorate the memory of Harriet Hollister Spencer, creator of the Museum's Garden of Fragrance, a Vermont granite memorial stone was dedicated in her honor on June 15.

It was presented by Mr. Thomas G. Spencer as the project of the Garden Committee of the Women's Council of the Rochester Museum Association. The Committee, chaired by Mrs. Albert L. Haggas, expressed a wish for a permanent plaque to memorialize the great work of Mrs. Spencer in establishing a teaching garden of Colonial Herbs and Historic Roses in the Stuart and Tudor tradition.

Participating at the ceremony were Mrs. F. Hawley Ward, Museum Commissioner; Fletcher Steele, landscape architect, who designed the stone; Mrs. Robert F. Edgerton, president of the Women's Council; William C. Gamble, president of the Rochester Museum Association; and Mrs. Harper Sibley, long time friend of Mrs. Spencer. Among the tributes was the following by Mrs. Sibley:

"It is for me a great privilege to say a few words about my friend Harriet Hollister Spencer. From the time we moved to Rochester in 1912 until her death in 1962—for fifty years—she was my closest friend. She was one of those people that one went to for every possible advice, whether it was a recipe for cooking, the best place to have lace cleaned—for she was an expert on lace—or for the more important things of

life, one always turned to Harriet Spencer.

"Of course, the quality we think of most in connection with her was her great appreciation of beauty. She saw things hidden from the rest of us, and then opened our eyes to see them. When we were on the ranch, as she and her husband who was my husband's best friend from the time they were twelve and fourteen—drawn together by their dislike of dancing school—she would point out ferns and wild flowers and birds and cloud effects so that we all saw them through her eyes. She was never very athletic, but when she was at the ranch she would mount her horse with courage and go up and down the steep hills with the rest of us.

"Besides this appreciation was her great ability to create beauty—of which this garden is evidence.

"She was a person who understood the liturgy and the form of her religion as shown by the beautiful Lillian Norton chapel which she helped to create. But she was a free spirit and never bound by tradition or form.

"Her friendships were deep and lasting and we all depended on her. She never failed in any relationship as daughter, daughter-in-law, as a wife, mother and grandmother.

"She was a person of the greatest integrity, and I think exemplified the Greek trilogy of goodness, truth and beauty."

'Johnny Tremain' and the American Revolution

By Nancy R. Rosenberg,
Educational Assistant

Junior high school students enjoy reading historical novels about the battles and lives of people who lived during the American Revolution. A museum exhibit can contribute immensely to teaching about this period of American history with a related display of military objects as well as household objects. It is possible to teach in depth about these culture history objects and this is planned in an exhibit bearing the title, 'JOHNNY TREMAIN' AND THE AMERICAN REVOLUTION to be on view in the mezzanine section of the Museum from October through December.

'Johnny Tremain,' an historical novel by Esther Forbes, is widely read in Rochester and in junior high schools throughout the area. It exemplifies the type of literature that is available on the 18th century American Revolutionary War period.

The purpose of the exhibit is to show the whole environment of Revolutionary War personalities and thereby create a more intimate knowledge of the times.

Historical objects, documents, pictures, extensive labels and quotes printed in large type will bring into focus the world of Johnny Tremain. The bustling activities of the Boston merchant, artisan, lawyer and printer will be shown. Johnny's environment as a silversmith apprentice and his attendance at Revolutionary War meetings with some of the famous Sons of Liberty will be portrayed.

The labels will focus on Johnny's

personality and thoughts as he sees the struggle unfold that leads to the first battles. Ideas spoken by James Otis, John Hancock and Paul Revere will be emphasized. By showing objects of home life in meeting room surroundings, it will deepen an awareness of the "total" citizen who lived during this exciting period.

For example, Merchant Lyte is a tory, an important personality in the novel. To illustrate the economic and social spirit of his life, china, clothing and silver that would have been typical of a wealthy tory will be shown. Labels will draw attention to tory philosophy and explain its significance.

This exhibit will interpret history three dimensionally, enriching the knowledge gained through the historical novel and deepening the appreciation of man's culture as an integral part of any period in history.

In cooperation with this effort, the Rochester Public Library will compile a book list of novels of young people and their special problems faced during the Revolution. The list will be given to all students guided through the exhibit by the division of educational services. Books on the war as well as culture history objects from the Museum's collection will also be available for individual examination during the tour. In addition, there will be a display of books and posters at the Main Library calling attention to the Museum's exhibit on 'JOHNNY TREMAIN' AND THE AMERICAN REVOLUTION.



Models of American and
British officers of the
American Revolution.

A wig stand.



The Capture and Banding of Predatory Birds

By Jerry H. Czech,
Assistant Curator of Biology

During the past few years the trapping of birds of prey for banding purposes has allowed me to make a number of observations concerning both methods and the birds as well.

The fact that many predatory birds hunt certain areas at certain times, and may prefer certain prey species, makes their capture easier at times, but more difficult at others. Many of the large, slow *Buteos* such as the Red-tailed hawk do much of their hunting very early in the morning and during the evening hours. They avoid exposure during warmer portions of the day and, since much of their food is largely nocturnal rodents, find food much easier at these times. These large birds can get by on a relatively small amount of food and often refuse to come to the trap if they have eaten recently. There is room for another mouse but seemingly no desire.

Besides the Red-tail, this group also includes the Broad-wing, Red-shouldered and Rough-legged hawks. Many other relatives live in western areas but seldom, if ever, turn up as far east as New York State.

The open hunting tactics of Red-tails and Rough-legs make them considerably easier to locate. Red-tails commonly hunt an area from an ex-

posed perch allowing a wide scanning view of the surrounding terrain. Rough-legs sometimes do this also, but are more inclined to hunt from a hovering flight position some 20 to 80 yards above a field. They hover in one spot until they have searched the ground quite thoroughly, then move on slightly to cover new ground, often returning again and again to the same place. Catching these birds consists, in part, of merely positioning the trap in a place they are likely to frequent, based upon observations of their movements.

The Broad-wings and Red-shouldered are caught by a similar method but their less obvious hunting activities make them more difficult to locate. Since they confine most of their hunts to woodlands, a trap is most often placed along the edge of the woods or in a small clearing. This lessens the chance of the trap being seen, as compared to the open area set-up, and consequently my success lessens to a fair degree. Another factor contributing to less success is that the majority of both these latter mentioned raptors migrate from this region in October and do not return in substantial numbers until late March or April.

Rainy, windy weather greatly lessens the hunting success of these



McClelland

Rough-legged hawk in hovering flight.



McClelland

Male Sparrow hawk.



Red-tail hawk on hunting perch
in cornfield.

predators, and here is where I usually come out on top. I try to make a point of getting out early on the first morning after a spell of just such obnoxious weather. The birds are usually much hungrier and the results can sometimes be sensational.

By far the easiest bird of prey to locate and trap is the small and abundant Sparrow hawk or Kestrel. The sight of a fat, juicy caged mouse on a crisp winter morning sends these small falcons into a feather shredding dive. Several times I have caught two at once, and could have had three on several occasions if spats hadn't driven the third away. A full stomach and crop seems to make little difference, since many are caught so full they couldn't possibly eat any more food. The fact that these conservative little birds often store food for future use explains this activity.

During summer months Sparrow hawks develop a strong liking for grasshoppers and grow fat almost entirely on this diet. The young-of-the-

year have often had to tackle nothing larger and, unless pressed by hunger, seem to feel that a full-sized mouse is a bit too much to handle. Then, the weather again becomes a factor leading to success and a morning following several cool, rainy days brings best results. Mornings in late summer also work well as the cold-blooded insects do not become active until the sun's warmth reaches them later in the day.

A handy habit of frequenting telephone poles and wires makes trapping them from a car easy to accomplish. It is not difficult to notice a Sparrow hawk perched quite some distance up the road, and with careful maneuvering a trap may be placed along the roadside by reaching out the car window while traveling about five miles per hour.

Most of the young Sparrow hawks migrate south in the fall, but a number of older birds usually winter throughout parts of New York State. Quite a heavy winter population remained in the Albany, New York area during 1964 and 1965; however, prolonged periods of cold weather and deep snow took their toll as many birds trapped in late winter showed signs of severe starvation. Six Sparrow hawks seemed to survive nicely, having taken up residence on the grounds of the General Electric Company in Schenectady, feeding upon city-dwelling mice and English sparrows.

The Accipiters (Cooper's, Sharp-shinned and Goshawk) are largely bird hunters by nature and live lures such as pigeons or starlings must be put in the cage for best results. Capture of these birds generally involves observation of their hunting route and making note of the approximate time at which they hunt in a certain area. By placing the trap where you are pretty sure they will pass, prior to their arrival, the end product often is a captured hawk.

All three of these birds commonly choose heavily wooded areas and often show preference for conifers. Widespread, but never abundant, they

present quite a challenge to the potential trapper. Sharp-shins and Cooper's are found throughout New York State during summer months but the more northerly Goshawk is primarily a winter visitor. At times, heavy populations of wintering Goshawks accumulate as in Saratoga County during the winter of 1963 through 1964. Seldom would I go out for a several hour drive without seeing three or four; the corresponding dense population of ruffed grouse in the area provided ample food supply.

Due to their woodland habitat these birds are seldom seen. Traplines that cross an area are usually more successful than are single traps in bringing them into direct contact with the bird band. Natural kill remains, if found, also provide a good trapping situation as many birds will return for a later feast.

All the predatory Falconiformes are most obvious when concentrated migration takes place. This is particularly true in the case of the Accipiters. Unfortunately for the bird bander, most of these migrating birds have other things in mind than feeding, so trapping by my methods proves rather

useless under such conditions.

Banding of predatory birds quite often produces poor band returns. There are several reasons accounting for this. Since most birds of prey are protected by law in many States, those who do shoot them often are afraid to turn the bands in to the Fish and Wildlife Service. A large percentage of reports state that the bird was "found dead." It is quite probable that in many of these instances the cause of death was shooting. The other reasons for poor return are that a hawk caught once will seldom, if ever, be caught in the same type of trap again, and the number of persons capable of capturing these birds is quite small. Many bird banders would not think of getting up at 5:00 a.m. day-after-day, driving hundreds of miles just to band three or four hawks.

Throughout this article I have avoided explanation of exactly how I catch these birds, since it can be done only by a holder of a permit to do so. I will say, however, that I use several methods, most of which are only modifications of long-standing techniques, and live bait animals are protected from harm.



Jerry H. Czech is the Museum's assistant curator of biology. He received his bachelor of science degree in biology at Baldwin-Wallace College in Berea, Ohio in 1964, and was educational instructor at the New York State Museum, Albany, New York, before joining the Museum staff last March. His special interest is training falcons and he is seen here with a female Sparrow hawk, the smallest American falcon.

Reconstructing An Iroquois Pot

By Daniel M. Barber,
Junior Anthropologist

In the summer of 1963 while excavating a prehistoric Iroquois village (Can 29-3) located in the Bristol Hills of western New York State, a small pit was excavated. The contents were 114 potsherds, most of which belonged to the same vessel.

The vessel type, indicated by the nature of the rim design, was of the Ontario Horizontal variety (MacNeish 1952:16) and obviously a popular one among the prehistoric Senecas. The discovery of these sherds offered an opportunity to reconstruct for the first time in the area a large vessel of this type.

Thus, the project of reconstruction and restoration began in January of 1965. Since pottery vessels have multitudes of various shapes and sizes and since they are usually discovered in various stages of disrepair, ranging from a minimum number of sherds to a nearly complete vessel, no single set of rules for reconstruction can apply in all cases. There are, however, two basic guideposts which those undertaking this rather painstaking task should follow: 1) Have enough sherds of the particular vessel to be able to determine accurately its orifice diameter. 2) Have enough sherds to be able to determine accurately the total profile of the vessel from rim to bottom center. If these two conditions are

fulfilled a minimum number of sherds can be present and the rest accurately restored to the original shape of the pot.

In our particular case six small rimsherds were present. Fortunately, they all originally occupied contiguous segments in the circumference of the rim and the exact circumference was determined mathematically. It was calculated that only 17.7% of the total rim was present. The remainder had to be restored. And again, fortunately, the entire profile of the vessel was present.

When reconstructing or restoring a vessel the sherds must be washed thoroughly, making certain that all dust is removed from the edges. Otherwise the glue will not hold. After the sherds have been allowed to dry, they must be cemented together by means of a waterproof glue, preferably of an acetate base. Pieces are glued and set in sand at an angle best suited for the optimum use of gravity for balance until the adhesive hardens. If it is later discovered that the proper contour has not been achieved, a slight moistening with acetone along the adhesion lines will soften the pieces and make them flexible.

The restoration of areas containing no sherds was, in this case, done with plaster of Paris. Since a large portion

Restoring missing areas on
a vessel using a one-quarter
inverted mold.



Completely restored vessel
prior to painting plaster
to match sherds.

Completely restored vessel
after painting.



of the vessel walls was absent, it was necessary to devise a method for producing the proper contour. With the aid of Mr. Jon Alexander, senior exhibits designer, an inverted mold was made from which plaster of Paris sherds could be cast.

The mold consisted of about one quarter of the complete inner vessel surface. A whole or full mold would have made the casting much simpler but because of the constricted neck of the vessel it would have been impossible to remove it.

The mold was composed of wire mesh and wood wrought into the crude shape of the pot. On top of this framework was placed a matting of excelsior soaked in plaster of Paris to fill out the form. The final shape was attained by applying modeling clay to the rough mold and shaping it to the exact required contours.

By placing the glued sherds on this mold the missing areas were filled with plaster of Paris. The check-stamped body texture was accomplished by impressing a little wooden stamp on the surface of the leather-hard plaster. Thus by rotating the vessel about the one-quarter mold, the missing areas were entirely restored. Later, after the plaster had hardened, the incised designs of the shoulder, neck and rim were scratched into the surface by means of a carving tool.

In many cases most restorers would have stopped here. Many feel that to paint restored surfaces to match the original sherds is unethical, while there are others who feel quite the contrary. This author is of the opinion that painting is an integral part of the procedure of reconstruction. The restored areas of a pot should be made to appear similar to the actual sherds but not indistinguishable from them. Designs should be carried out through the new areas so that an accurate concept of the overall pattern can be observed readily. A water base paint was applied to our vessel but not in a deceiving tone.

Thus, the total dimensions of the restored pot are: orifice circumference 113 cm, neck circumference 94 cm, body circumference 123 cm, height 44.5 cm. The vessel has a narrow collar and a wide, constricted neck flaring outward toward the shoulder into a globular, slightly conical body.

The shapes and sizes of vessels used by prehistoric people are just as important as the sherds to which they are almost always reduced. Shapes are diagnostic traits and are as relative to archeological research as are design patterns and motifs. Therefore, whenever an opportunity affords itself (which is rare) a vessel such as this is reconstructed.

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Fellow Honored

For her efforts over a period of more than a quarter of a century in the preservation of Bergen Swamp as a living museum of natural history in Genesee County, Mary M. Slifer (Mrs. Walter B.), Fellow of Rochester Museum, was named a winner of a 1966 American Motors Conservation Award and received a bronze sculptured medallion.

Mrs. Slifer was one of the founders of the Bergen Swamp Preservation Society, Incorporated, and compiled a history of the swamp and the society entitled, "A Swamp Story" as a highlight of the organization's 25th anniversary. She also contributed two articles on conservation entitled, "Be It Ever So Humble" and "Can Law Preserve Beauty?" which appeared in the March 1956 and April 1963 issues, respectively, of *Museum Service*.

In a letter of congratulation to Mrs. Slifer, Mr. Roy Abernethy, president of the American Motors Corporation, said:

"If we are to continue to enjoy our waters, forests, wildlife, and food-producing soil and rangelands, and to preserve this natural wealth for future generations, we must vigorously promote citizen and governmental interest in sound, progressive conservation practices.

"Your outstanding personal efforts in this direction, your understanding and dedication to conservation have been an inspiration to others. You personally have materially advanced the cause of conservation for the future."

To this we add our congratulations and appreciation for the continuing interest of Mrs. Slifer in the Museum and its program of conservation education.

The edge of the inner Marl Bog of Bergen Swamp is featured in a habitat group (diorama) in the Museum's Hall of Natural History. This opened in December of last year and was created by Museum artists David T. Crothers and Douglas Howland.

A Report from the President...

The Women's Council of the Rochester Museum Association has continued to make news at the Museum and in the city in the fiscal year 1965-1966. It has been a full, productive and gratifying year. Eleven new active memberships have been added, thus bringing our membership to 117 active, 17 honorary and 6 associate members. There were six Council meetings.

In compiling the annual report, it was noted that the activities of the Council fall into three categories: Service, financial and public relations. This is an important change from the original responsibility of the Council, that of official hostess, and it is felt that a very real contribution is being made.

Of primary importance in the field of service are the contributions to the Museum Shop. A tremendous physical change and growth took place to the extent that its proceeds are now included in the annual budget of the Rochester Museum Association. Forty-five volunteers, under the direction of Mrs. Hugh Clements, Mrs. George Everett and Mrs. Ralph E. Lucas, contributed time and effort to the support of the Museum Shop.

A Convocation of particular note to the Women's Council was organized by Mrs. William R. Yates and Mrs. Leland Pflanz aiding Mr. W. Stephen Thomas. A charter member of the Council, Mrs. F. Hawley Ward, was named Civic Medalist. In this signal honor she brought a real feeling of genuine pride to the Council.

Members of the Council contributed to the success of French Week at the Museum, the British exhibition opening, the garden opening, the school service division, reception desk, the staff Christmas party, the scholastic art exhibit at Sibley's, the magic show, the upkeep of the Association members' lounge, as well as attendance at many other important civic functions. The Women's Council was also responsible for the procurement of an identifying sign for the front lawn of the Museum. The Rochester Museum Association financed this sign. A much needed bicycle rack was contributed by Mrs. M. Herbert Eisenhart.

The possibility of financial support was instigated through various channels. Among these were: the James Beard Lecture Series and International Bazaar, the Christmas Bazaar, The Magic Show and an auction for Women's Council members and guests. The Magic Show was a financial and a service success in that the first performance was for the benefit of children from the Settlement Houses and the second performance was a paid performance for children and friends of the Museum. An approved increase of \$1 in dues was a means of giving added financial support.

On the other side of the ledger, our Acoustiguide project was cut back from ten to the support of two Acoustiguides which are now self-supporting. Financial aid was given to the International Friendship Council, The Finger Lakes Exhibition and RAETA. During 1965 there were improvements in the garden as well as the purchase of additional garden furniture.



Board of Directors of the Women's Council of the Rochester Museum Association (left to right) Mrs. John B. Ireland, treasurer; Mrs. William B. Hale, II, vice-president; Mrs. Robert F. Edgerton, president; Mrs. George T. Keene, corresponding secretary; Mrs. Robert M. Adler, recording secretary.

The activities of the Council in public relations for the Museum, under the chairmanship of Mrs. Phillip Brandmeier, are extensive. Each of the Council's projects has encouraged more and more people to explore the Museum. In addition, the Council, under the generous direction of Mr. W. Stephen Thomas, sponsored a six-week orientation course to familiarize interested persons with the Museum.

It is with sincere gratitude that your president closes this report and extends a warm "thank you" to the members of your Executive Board and the Museum staff. They have willingly and generously gone beyond day-to-day responsibilities to provide us with their particular talents. This has made our work for the Museum most rewarding.

To all of you I would like to express my appreciation for your cooperation and dedication to the Council this past year. It has been indeed a privilege and a pleasure to serve you.

Respectfully submitted,
Mrs. Robert F. Edgerton
President
Women's Council

A Look at Russian Planetariums

By Ian C. McLennan,
Director, Strasenburgh Planetarium

Following an International Conference of Planetarium Directors in Munich, Germany, (June 6-12), it was my privilege to be given an opportunity to inspect the world-famous Moscow Planetarium at the invitation of the Astronomical and Geodetical Society of the U.S.S.R. The invitation also included a visit to Leningrad, where I not only inspected the Leningrad Planetarium, but spent an enthralling day amid the art treasures of the famed Hermitage Museum.

In order to understand the approach to planetarium performances in the Soviet Union, one must be exposed, even for a short while, to the completely foreign approach to relations between the government and the people. One travels to the Soviet Union on a swift, safe Russian jetliner which no one could criticize mechanically; and yet so very little attention is paid to the comforts and needs of the passenger as we have come to expect here. Swiftness or efficiency are unknown qualities from what I observed at the Russian airports—it took me two hours to get checked through.

The near-absence of neon lights, restaurants, passenger cars and high fashion also help to form a mental picture into which a visit to the planetarium must fit.

My Moscow host, unfortunately, had been taken ill to a hospital (I couldn't determine which one) and so last-minute arrangements were made with other people to take care of my needs in inspecting the planetarium. Although an extremely old building as far as planetariums are concerned (1929), the Moscow Planetarium must surely boast the most complicated array of projection equipment of any planetarium in the world. No effort was spared to allow me to inspect every piece of equipment in which I expressed an interest.

The show in the planetarium theater was one of the great disappointments of my life. I must qualify that remark by saying, it was imaginatively conceived and the numerous optical and sound effects were better coordinated than I have seen in most American planetariums. This, in fact, is part of the tragedy of the Moscow

Ian McLennan before the famous melon-shaped dome of the old Moscow Planetarium.



Planetarium—the fact that creative people are available for the design and implementation of the shows, but the program content was highly subject to question. The Moscow and Leningrad Planetariums simply fit into the massive Soviet propaganda machine, and no attempt whatever is made to hide the fact that the planetarium is merely regarded as a communicative *tool* for the purpose of presenting "firsts" in Soviet space flight.

Even in America, where one must admit there is a tendency to belittle the Soviet space program whilst boosting our own, it is difficult to imagine getting away with the scenes I saw in the Moscow Planetarium. I saw recreations of the original Sputnik flash across the dome; the Soviet space-dog, Laika, barked from out of the past when she was still alive, whirling around the earth; pictures of the cosmonauts, national heroes all, flashed across the screen while a Russian baritone sang patriotic songs; and a huge, impressionistic figure of Lenin

dominated the whole planetarium sky while Soviet rockets lept into space from his outstretched hands. Frankly, it was all rather disconcerting, particularly when I looked about me and saw the Russian peasants sitting in poor clothes, with emotionless faces. I couldn't help wondering if they really were convinced the Russian space program was all that worthwhile. A brief discussion about the American space program ended with a scene (presumably supplied by N.A.S.A.) showing an American rocket blowing up on its launching pad. To be fair, I don't think they tried to give the impression *all* American rockets met with this fate.

I engaged one of my hosts in a conversation about the show after it was over, and told him I would be obliged to tell my associates in America that there was virtually no scientific or educational validity to the show in the Russian planetariums. He said, "There are some who would disagree with what we have to do." I said, "Do you?" He nodded, yes.

Archeologists Exchange Ideas at 50th Anniversary Meeting

By Charles F. Hayes, III,
President, Lewis Henry Morgan
Chapter, New York State
Archeological Association

Renewed friendships, new ideas and a variety of archeological papers characterized the 50th anniversary meeting of the New York State Archeological Association held in Rochester April 22-24, 1966. The Lewis Henry Morgan Chapter, the founding unit with its headquarters now at the Rochester Museum of Arts and Sciences, acted as host to 125 members and guests from nine chapters spread across the state. In retrospect it can be observed that besides commemorating a half century of archeological activity, the meeting helped establish plans, policies and a favorable atmosphere for the years to follow.

It is almost axiomatic that the main purpose of attending an archeological meeting is to learn of research activity that has been accomplished and to meet and talk personally with those individuals involved. The 1966 meeting certainly enabled this communication process to operate for topics on New York archeology from the eastern to the western portions of the state were covered.

Excavations by the New York State Museum in 1965 were discussed by William A. Ritchie. He spoke of the important work being accomplished at sites on Martha's Vineyard, Massachusetts, and how it will add information to the Archaic and Transitional cultures of coastal New York which

existed approximately 1050 to 750 B.C. Of further significance to eastern New York archeology was a paper by Louis Brennan, of the Metropolitan Chapter, who spoke on the Taconic Tradition. He emphasized subtle projectile point changes through time as revealed by excavations in the Hudson Valley of sites of the Archaic Period.

A topic of a general archeological nature was a paper by the author outlining problems and proposals concerning nonaboriginal sites. An account was given of the 1966 historic sites symposium held at the New Windsor Cantonment, Vails Gate, N.Y.

Of particular interest to New York State archeologists was the paper by Don Dragoo of the Carnegie Museum, Pittsburgh, Pa. He discussed the proto-Iroquoian Villages in the Allegany Valley in southwestern New York and northwestern Pennsylvania. The sites excavated here provided very important data on the heretofore relatively archeologically unproductive areas being flooded by the Kinzua Dam.

Several papers covered the archeology of central and western New York. Robert Graham, of Morgan Chapter, told of a unique method of recovering glass trade beads using a dirt washing machine that he had constructed. A publication on the artifacts that have been saved from areas of the Boughton Hill site in Victor,



Dr. Irving Rouse

N. Y. was distributed. Robert E. Funk, of the New York State Museum, gave an account of 1965 field work at the Scaccia site, Cuylerville, N. Y., near the Genesee River. This Early Woodland occupation had been brought to light by Morgan Chapter members. A possible house structure was found along with a number of storage pits. A site further up the Genesee Valley was the subject of a paper by Jack Schock of the University of Buffalo. Slides of the artifacts from the Caneadea Mound, which is related to the Hopewell culture, were shown.

Western New York was covered by several speakers. Stanley Vanderlaan, of Morgan Chapter, plotted the sequence of fishing villages that have been located along Oak Orchard Creek which runs north into Lake Ontario. Karen Noonan, of the University of Buffalo, described her analysis of the pre-Iroquoian pottery from the Martin site on Grand Island, N. Y. Finally Joseph Granger, also of the University of Buffalo, discussed his investigations at the Sinking Pond Site near Buffalo, N. Y. The site is believed to be related to the Meadowood Phase of the Early Woodland Stage of New York State archeology first recognized at the Wray Site in Genesee Valley.

At the afternoon session George B. Selden, a 1916 charter member, rem-

inisced about the fifty-year history of the Association. He recalled many unique and amusing anecdotes which were eventually significant to the formation of the N.Y.S.A.A. and to the beginnings of organized collections and data. For his active participation and interest in the organization, Mr. Selden was presented the Lewis H. Morgan medal and a citation.

The Sheraton Hotel was the scene of the evening banquet. Before the introduction of the speaker, Dr. Marian E. White, president of the N.Y.S.A.A., called for a report from the awards committee. It was announced that Edward J. Kaiser of Metropolitan Chapter, Robert E. Funk of Van Epps-Hartley Chapter and Robert Ricklis and the author, both of Morgan Chapter, had been made fellows. President White then gave special recognition to Dr. William A. Ritchie, New York State Archeologist, for his new book, *The Archeology of New York State*.

The N.Y.S.A.A. was fortunate to have as the after-dinner speaker Dr. Irving Rouse of the Department of Anthropology at Yale University. His topic was "Caribbean Archeology." Starting with the earliest known inhabitants of the islands and neighboring northern South America, he traced the cultural history in sequential detail up to the time of European explorers.

Newly elected officers of the Association were Michael J. Ripton of Morgan Chapter, secretary and F. Newton Miller of Metropolitan Chapter, treasurer. President Marian E. White of Houghton and Morgan Chapters and vice-president Henry Wemple of Van Epps-Hartley Chapter were re-elected to their respective offices.

In conclusion it might be mentioned that publication sales of books and pamphlets written and published by both professional and non-professional members of the N.Y.S.A.A. exceeded all expectations. This was but an additional reminder that New York State can be included among the archeologically active states in the northeast.

Director Serves

Our director, W. Stephen Thomas, has been elected chairman of the U. S. National Committee of the International Council of Museums (ICOM). He succeeds the late James J. Rorimer, director of the Metropolitan Museum of Art, who died on May 10.

Other officers elected with Mr. Thomas are Dr. Edward P. Alexander, vice-president of Colonial Williamsburg, vice-chairman and Dr. Hugo G. Rodeck, director of the University of Colorado Museum, Boulder, Colorado, secretary-treasurer. Three new Committee members are Charles Parkhurst, director of the Baltimore Museum of Art and president of the American Association of Museums; Charles C. Cunningham, director of the Art Institute of Chicago and Dr. Stephan de Borhegyi, director of the Milwaukee Public Museum.

Mr. Thomas was the secretary of the U. S. National Committee of ICOM from 1959 to 1966. He has served as consultant and lecturer at museums in France, Israel and the Netherlands. This past May he was the official delegate from the United States to ICOM's International Committee on Museums of Science and Technology in London, assisting in the planning of a pilot science museum for the developing countries.

The International Council of Museums (ICOM), whose headquarters are at UNESCO House in Paris from which it receives part of its operating funds, is a professional body on the international level for all those concerned with museum cooperation. Its primary function is to serve as the instrument of communication among museums of the world through the exchange of personnel, issuing of publications and the holding of international conferences. Sixty-seven

countries of the world are represented in ICOM by their national committee, each of which consists of 15 active members who are leading museum experts

Named Curator

Charles F. Hayes, III, has been advanced from associate curator to full curator of anthropology in recognition of his scientific researches, archeological surveys and anthropological exhibits and interpretation.

He is responsible for the important collections of archeological and anthropological material of Northeastern North America which numbers over 145,000 specimens. These are being continually studied by educators and specialists from throughout the world. In addition, there are 137 exhibits in the Hall of Man under the care and supervision of the curator.

Mr. Hayes began as the Museum's junior anthropologist in February of 1959 and was advanced to associate curator of anthropology in October 1961.

With a concentration in anthropology, he received a bachelor's degree in 1954 at Harvard University and a master's degree in 1958 at the University of Colorado, Boulder, Colorado.

His research study of "The Orring Stone Tavern and Three Seneca Sites of the Late Historic Period" was published in 1965 as Research Records No. 12. He has written over 25 articles in his specialized field for *Museum Service* and national scientific journals.

Heads Division

We introduce Robert W. Frasch, educator, historian, museum administrator and preservationist, as the new head of the division of educational services of the Museum.

Mr. Frasch took over this key supervisory and administrative post, which involves the coordination and operation of the entire educational program of the Museum, on August 1. He brings a broad background of history and the arts with a strong interest in the objects of history as a teaching tool. He has spent several summers studying museum methods in programs at Williamsburg, Sturbridge and Cooperstown.

He holds a bachelor's degree in education from the State University College of Education at Brockport, a master's degree in education from the University of Rochester and has done work on the graduate level at the University of Rochester, Clark University and Syracuse University.

Following a career of teaching, he has been instructor of history and supervisor of student teachers since 1963 at the State University College of Education at Cortland.

Mr. Frasch founded the Cobblestone Society in 1960 to "preserve cobblestone architecture in America," and served as its president for six years. The Society has over 400 members and operates 3 buildings in Orleans County. In this capacity he has given lectures, written articles, organized committees and served as administrator. He contributed an article on "Cobblestone Architecture" in the October 1963 issue of *Museum Service* which related to a special Museum exhibit that he had arranged.



Gifts to the Museum in April, May and June, 1966

Mrs. Elisabeth Agnew

26 area postcards from around 1910.

Mrs. David Allyn

Books, collections of cigarette cards and paper dolls. Decorative glass buttons, greeting cards and a Conservation Scrapbook.

Mrs. Lawrence Anson

14 pairs of spectacles.

The "Automobile Quarterly"

Winter 1966 issue with article and picture on the Rochester Selden car, of which the Museum has the patent model.

Mrs. David Bellamy

A 42-star flag, pictures and baby clothes.

Mrs. Harold Bowman

Articles of clothing and a child's moccasins.

Dr. Raymond E. Buck

A cable-run, floor model dental drill.

Miss Isabel Buell

Two mother-of-pearl writing pens.

Miss Marian L. Clayton

20 Christmas cards received from the Rockefeller family.

Mr. Edward G. Cornwell, Jr.

Fabric samples, a toy, a collection of gum cards, photographs and a book.

Mrs. Howard Cumming

A wedding jar from New Mexico for the anthropology division.

Mrs. Arthur A. Davis

A pair of hand forged scissors.

Mrs. Gerard Victor Declaire

A strip of fragile embroidery fastened to newspaper of 1830's.

Mrs. Barbara Egolf and children

Pottery and flint tools from a South Dakota site.

Mrs. Harold Field

Clothing, jewelry and an Egyptian faience necklace.

Miss E. R. Fritz

A blouse, purses, a comb and a doily.

Mrs. Frank E. Gannett

A Civil War hat with Connecticut buttons, Red Cross uniforms and hats.

Mrs. Helen Sak Glasow

Two Polish shawls.

Mrs. Clarence Graves

A breadmaker.

Mrs. Ella P. Greene

12 articles of clothing.

Mrs. Reed H. Harding

An 1870 cape and a 1902 dress.

Mrs. Robert J. Heilbrunn

Studs, mustache brush and glove stretcher.

Miss Ruth Howes

A spice set of the 1840's.

Miss Alice Hutchinson

13 books.

Mrs. E. G. Keutmann

A pair of man's shoes.

Mr. and Mrs. P. C. Lalwani

Authentic Indian doll from Bombay depicting modern dress of Indian national costume to educational division.

The Estate of

Mrs. Edith Anne Wright Lawrence

Blocks of quilt patterns, clothing and a miser's purse.

Miss Frances R. Long

1903 clothing, personal accessories, embroidered material from the Philippines.

Mrs. Norma Lonthair

Pictures, ice cream dip, rattle, hatpin, pocketbooks, toy and eyeglasses. Books and a nightgown yoke.

Miss A. Lovelace

Coats cotton thread box and a collection of name cards.

Mrs. Charles Maloney

4 children's games.

Mr. Richard McCarthy

76 non-Indian potsherds from Lewiston-Portage site, a box of Kaolin pipe stems and miscellaneous fragments.

Miss Alice E. Millard

Two coral necklaces, cameo jewelry and two gowns made of Chinese materials.

Mr. Ranlet Miner

Ike pin and inaugural medal. A Hindenburg medal and an Iron Cross. A gold and a silver watch, four ivory-handled razors in a leather case and a gold coin case.

The Lewis H. Morgan Chapter

A complimentary Lewis Henry Morgan Chapter 50th anniversary medal, designed by Alphonse Kolb, a Fellow of Rochester Museum.

Mrs. William H. Morris

Two cigarette cases of sterling silver.

Misses Florence and Marion Mosher

Two campaign handkerchiefs, an 1864 letter written on the back of a printed poem: "Mother, Is the Battle Over?", booklets and an autograph book with Susan B. Anthony's signature.

Rev. Matthew M. Nelson

Household equipment and tools.

Dr. and Mrs. Benjamin H. Northrop

A parade torch used at the occasion of Lincoln's election by the doctor's grandfather, Benjamin Keeler Northrop, whose initials are inscribed on it, in Richfield, Conn.

Mr. James R. Parks

A pair of eyeglasses and a tin bank.

Mrs. Leland Pflanz

64 postcards.

Mrs. W. Franklin Plumley

A mechanical drawing set.

Miss Lois C. Pringle

A writing set, scales, boxes, an "automatic Roberts Numbering Machine." A bread pan, ashsifter, ladle and mug. A pound of flaxseed and a bottle with pickle herbs. Textiles and clothing. An early box for flowerseeds of the Rochester area. An album, personal accessories, postcards, advertisements, books and leaflets.

Mr. Lester H. Rappaport

Two 1942 weekly bus passes.

Mrs. Fred A. Ratcliffe

Clothing from 1900, 4 tortoise shell combs and Swarthmore graduation programmes.

Mrs. Ruth E. Robbins

A herbarium with flowers from the Holy Land.

Mrs. James A. Rockwell

Articles of clothing, ostrich-feather fans, a blanket clip and a baby cover.

Mrs. Julia A. Rogers

Doll hair brush and comb, a gold-cased fountain pen and a hatpin with carved Edelweiss.

Mrs. Anthony Rause

A hat with feather decoration.

Miss Jane K. Salter

Ocarina, spectacles, scales, surveying compass, valentines, postcards, pictures, advertisements and books.

Miss Anna G. Schafer

An 1883 wedding dress, hat and cape from Germany.

Mrs. Howard G. Soehner

A 1965 valentine box.

Miss Maude E. Southwick

A black taffeta dress.

Mrs. Lyman K. Stuart

Sander, trivet, steam engine, boxed planetarium, belt loom and thermometer. Clothing, books, magazines and nursery catalogues.

Mr. Thomas C. Spencer

Books for the library.

Mr. Frederick Spitz

A 1638 Bible printed in Cambridge, England. 1833 Copybooks. An 1845 marriage certificate, a will, jewelry, compass and sundial.

The University of Rochester

A collection of anthropological material and 6 classic, ornamental objects.

Mrs. Edward W. Veigel, Jr.

Christmas ornaments, toys and photographs.

Mrs. Arnold T. Williams

Clothing and doll's clothing, cards, toys and books.

Mrs. Mark Wunder

Underwood typewriter.

Mrs. William R. Yates

Enameled pails, tin cups, clothing beads and Japanese clogs.

Mrs. Frederick Zwickel

All 1965 issues of the *National Geographic* magazine.

Registrar Appointed

It is a pleasure to announce the appointment of Mrs. Elizabeth S. Porter as registrar, starting August 22. She succeeds Mrs. Pauline de Haart Adams who resigned to become research-registrar of the Seattle Art Museum, Seattle, Washington.

Mrs. Porter received her bachelor's degree in the history of art at Elmira College for Women. She attended Poughkeepsie (N. Y.) High School and served as a camp counselor in the Y.W.C.A. Day Camp at Poughkeepsie. She takes an active interest in sculpture and pen and ink drawing and is a collector of American antiques including furniture, clocks, silver and pictures.

EDWARD BAUSCH DAY

September 26, 10:30 a.m.

Annual tribute to Museum Benefactor,
Edward Bausch, LL.D.
on the
112th anniversary of his birth.

Presentation of Certificates of Merit to volunteers.

EXHIBITION OPENING

Thursday, September 29, 10 a.m.-4 p.m.

QUILTS

History of handmade bed covering
over a period of 200 years.

- Demonstrations in the art of quilting
by members of the Genesee Valley Quilt Club

Hostesses: Women's Council of the
Rochester Museum Association

AUDUBON WILDLIFE FILMS

Sponsored by the Rochester Museum Association
Saturday, 10:30 a.m.

October 8	Mexican Adventure	by C. P. Lyons
November 19	New Zealand Spring	by Olin Sewall Pettingill, Jr.
January 7	The Untamed Olympics	by Walter H. Berlet
February 25	Tidewater Trails	by Charles T. Hotchkiss
April 8	Wings of the Wild	by Alvah W. Sanborn

SPECIAL EXHIBITIONS

Mezzanine	'Johnny Tremain' and the American Revolution—historical objects, maps, books, pictures.	October through December
	Science, History and Anthropology—exhibits for young people.	To September 15
Library	Garland of Flowers—in song, poetry and decoration. East Avenue in Retrospect—pictures and documents at different periods of time.	To September 15 October through November
2nd Floor	Covered Bridges—models, pictures and tools. Tools of the Trade—the hunt, the professions, the craftsmen and the tradesmen.	To September 20 September 10 through November
3rd Floor	Quilts—history of handmade bed covering over a period of 200 years.	September 29 to March, 1967
	<i>One case displays: Fashions 50 Years Ago. Clocks. Laces.</i>	

MUSEUM HOURS

9 a.m. to 5 p.m. daily 2 p.m. to 5 p.m. Sundays
Closed on National Holidays and Sundays June through August

Meetings in the Museum

Academy of Science		
Astronomy Section	1st Friday, Oct.-June	8 p.m.
Botany Section	2nd Tuesday, Nov.-March	8 p.m.
Mineral Section	3rd Tuesday, Oct.-May (No meeting in December)	8 p.m.
Ornithology Section	2nd Wednesday, Sept.-June	
Antiquarian League	4th Tuesday, Oct.-April (No meeting in December)	8 p.m.
Antiquarian Study Group	2nd Friday, Oct.-June	1:30 p.m.
Aquarium Society	1st Wednesday, Sept.-June	8 p.m.
Burroughs Audubon Nature Club	2nd and 4th Friday, Nov.-Apr. (No meeting in December)	8 p.m.
Button Club	3rd Tuesday, Sept.-May	1 p.m.
Cage Bird Club	1st Thursday, Sept.-June	8 p.m.
Dahlia Society	1st Thursday, Sept.-June	8 p.m.
Genesee Cat Fanciers Club	1st Wednesday, Sept.-June	8 p.m.
Genesee Valley Antique Car Society	3rd Friday, Nov.-Apr. (No meeting in January)	8 p.m.
Genesee Valley Gladiolus Society	3rd Thursday, Sept.-June	8 p.m.
Genesee Valley Quilt Club	Last Thursday, Sept.-May (3rd Thursday, Nov.-Dec.)	10:30 a.m.
Hobby Council	2nd Tuesday, Sept.-May	8 p.m.
Jr. Numismatic Club	3rd Friday, Sept.-June	7:30 p.m.
Jr. Philatelic Club	1st and 3rd Thursday, Sept.-May	7:30 p.m.
Men's Garden Club	4th Wednesday, Sept.-June	8 p.m.
Monroe County Hooked Rug Guild	3rd Wednesday, Sept.-May	10 a.m.
Morgan Chapter, N.Y.S.A.A.	2nd Friday, Sept.-June	7:30 p.m.
Numismatic Ass'n	2nd and 4th Tuesday, Sept.-June	8 p.m.
Philatelic Ass'n	2nd and 4th Thursday, Sept.-June	8 p.m.
Rochester Rose Society	1st Tuesday, Oct.-June	8 p.m.
Seneca Zoological Society	4th Wednesday, Sept.-June	8 p.m.

Museum Closed: Sunday, September 4 and Labor Day, Monday, September 5.

Sunday Family Programs — Movies 2:30 and 3:30 p.m.

Sept. 11 — Green Valley (Tucson, Arizona) and Migration of Birds.

Sept. 18 — Working with Watercolors and My Island Home.

Sept. 25 — Challenge of the Oceans and New Zealand: Land and People.

Oct. 2 — Yankee Boatbuilder and Sante Fe and the Trail.

Oct. 9 — In Case of Fire (Fire Prevention Week) and Underwater Adventure.

Oct. 16 — Christopher Columbus and Ceylon and Bali.

Oct. 23 — Kingdom of the Elephants and Washington, D. C.: Capitol City U. S. A.

Oct. 30 — Scandinavia and Masks.

ROCHESTER MUSEUM OF ARTS AND SCIENCES
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